





## Current Exhibitions

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Cover: Detail of a luxurious silk velvet made for a Turkish sultan, now in the museum collection.  
See p. 4.



Josef Sudek's Portrait of My Friend Funke, from 1924, depicting Czech artist Jaromír Funke, is among 14 works from the permanent collection in the exhibition Artists Photographing Artists (gelatin silver print, John L. Severance Fund 1999.188).

### **Picasso: The Artist's Studio**

*North Exhibition Gallery, through January 6*

Thematic treatment of the primary site of Picasso's creative expression

Sponsored in Cleveland by Key

### **The Stamp of Impulse: Abstract Expressionist Prints**

*Galleries 109–112, through January 27*

Printmaking from a time of explosive change

### **Gordon Parks: Photojournalism**

*Gallery 105, through February 27*

The pioneer documentary photographer's work in vintage prints

### **Artists Photographing Artists**

*Galleries 103–104, through February 27*

Photographers portray their fellow artists in prints from the collection



## From the Director

Dear Members,

If you have not yet seen *Picasso: The Artist's Studio* (or if you wish to see it again), you have only through Sunday, January 6, until the exhibition closes and the paintings and drawings journey back to their places of permanent residence in museums and collections around the world. Members are admitted free to the exhibition, but timed tickets are required. Be sure to save time for the last gallery of the show where the interactive computer installation expresses discoveries made about Picasso's *La Vie* by curator Bill Robinson and our conservators. The article by Manager of New Media Initiatives Holly Witchey and Chief Information Officer Len Steinbach on page 8 gives further insight into what that project is all about.

Cleveland's recent initiative to open all of its cultural institutions free of charge on Martin Luther King Jr. Day has really caught on, and I think we're safe in calling it a tradition. We will open the museum on Monday, January 21, for a full day of performances and activities designed to celebrate the life of Dr. King and African-American culture in general. Two performances highlight the festivities: blues legend Robert Lockwood Jr. plays at 1:00 and the Greater Cleveland Choral Chapter sings at 2:00. All events are free.

Last fall, the museum made a large leap forward with a new iteration of our Web site, [www.clevelandart.org](http://www.clevelandart.org), developed by the new media department in collaboration with a "Web team" of museum staff members and the British firm Cogni-

tive Applications. After a few months of refinement, we're ready to officially announce the new site. I will note a few of its features.

Most obvious are a fresh graphic approach and a navigation scheme that allows Internet visitors to explore our resource of online information in a variety of ways. More than 3,000 images of works of art from the permanent collection are now available, along with descriptive text, all set up so that you can browse through this online collection according to your own criteria.

Another new feature allows you to search through current and future events by date or area of interest. Throughout the site, we have employed graphics that allude to the physical space of the museum as an orienting guide: this "virtual" space, after all, is all about real works of art in real space, and we think of the Web site as a powerful tool to help visitors prepare for face-to-face encounters with works of art. Whether you need to know how Picasso applied paint or how to get to University Circle from Pittsburgh, the new Web site stands ready to serve you. Have a look and let us know how you like it.

Finally, watch for details in mid-January about a public forum on February 12, organized by Cleveland Public Art, with architect Rafael Viñoly.

Sincerely,

*Katharine Lee Reid*  
Katharine Lee Reid, Director

Nancy Grossman, Curatorial Assistant in Asian Art, and Lead Installation Technician Joe Blaser carry out a rotation of Asian hanging scrolls in gallery 119. About three times a year, one group of these light-sensitive works goes back into storage and another selection is put on display. The large calligraphy and bird and flower compositions on view this fall will be replaced in early January by landscapes and a pair of Song dynasty bamboo paintings from China.





# Luxury and Hierarchy



The elegant brocade velvet combines artistic motifs from Turkish court art with the ogival lattice layout. Lively contrasts between bold designs and intimate motifs dominate, a hallmark of the finest Turkish velvets. A central hybrid rose/tulip appears on a palmette-leaf surrounded by six-petaled blossoms in the medallion, the elegant scalloped contour of which bears vines curving into delicate leaves. Decorated with luscious pomegranates, the lattice displays superb palmette-rosettes alternating with crowns of Italian origin (160 x 65 cm, Norman O. Stone and Ella A. Stone Memorial Fund 2001.3).





A Russian dalmatic, or robe worn by a Russian Orthodox priest, made from a Turkish velvet of similar pattern (Kremlin Museum, Moscow)

**L**uxurious silk textiles often were created to both provide protective coverings and convey symbolic messages. Such is the case for the stunning Turkish silk velvet recently acquired by the museum. With an ogival pattern (based on a pointed arch) woven with gilt-metal and silver-metal thread, it was made for a Turkish sultan, either Sultan Murad III (ruled 1574–95) or Mehmed III (ruled 1595–1603).

Soon after the Sultan Mehmed II conquered Istanbul and proclaimed it to be the capital of the immense Ottoman Empire in 1453, he began building the Topkapi Palace and codified court ceremonials. Textiles became prominent symbols of the empire's immense power and unfathomable wealth, their magnificence astonishing Muslim and Christian ambassadors alike. "It is a beautiful thing to see such a handsome assembly so well ordered, some clad in gold cloth, others in patterned velvet, with great pomp and grace," wrote the Venetian Andrea Gritti as he described thousands of silent members of the Ottoman court in 1503. Later during 1588–91, the Moroccan ambassador Abu'l-Hasan al-Tamgruti was amazed by the strict protocol and hierarchical dress code: "Never should any one of them deal on an equal basis with his superior, be it in marching in the same row, in wearing a turban or clothes of the same quality, or in sitting on a similar seat. I have never seen men observe marks of precedence more scrupulously."

Some textiles also served as overt symbols of foreign policy. In 1631–32, the French diamond merchant Jean-Baptiste Tavernier ranked eight qualities of throne covers, ranging from gemstone-embellished velvet to gold-thread embroidered velvet to lowly brocaded silks. "The throne is decorated with one of these covers, according to how the Sultan regards the Sovereign whose embassy he will receive, and he gauges his largess on the en-

voy whom he wishes to honor." Similarly, the quality and quantity of robes of honor—primarily kaftans, which sultans presented visiting embassies—symbolized the extent of diplomatic success. "We went to say farewell to the Sultan, but were not received in great honor," reported the Transylvanian ambassador Thomas Borsos in 1618. "We were given very poor kaftans and were not offered food."

In contrast, this textile ranks among the finest Turkish velvets, surpassing those preserved in the Topkapi Palace Museum today. Based on its quality and extensive gilt-metal thread, it was undoubtedly woven in an imperial atelier in Istanbul. An imperial edict dated 1574 restricted gold to woven silks in imperial manufactories, since its extravagant use in the silk-manufacturing city of Bursa had strained the country's gold supply.

A rare, subtle refinement provides a clue about the intended function of this velvet, which originally was probably twice as long. The two types of metal thread—costly gilt-metal and less expensive silver-metal—switch locations in alternate rows of medallions: silver-metal thread motifs decorate the gilt-metal thread ground in the partial medallions in the lower and upper rows, while the reverse occurs in the central medallion. Alternating the gilt and silver thread would have been most effective in a long length of velvet, presumably used as a divan or sofa cover, or perhaps as an opulent winter hanging in the private imperial quarters, in both cases sewn to matching velvets so that the severed medallions became whole. One comparable length of this pattern survives in the Bargello Museum in Florence. In addition, an almost identical pattern forms a Russian Orthodox church dalmatic, or *sakkos*, which reveals that Turkish velvet designers copied one another 400 years ago—just as designers do today.

■ Louise W. Mackie, Curator of Textiles and Islamic Art

Exuberant artichokes decorate this large Turkish dish, made about 1545 in Iznik, which was renowned for ceramic plates and tiles. Related designs without the trunk-like stems, like those that decorate the brocaded lattice in the velvet, look more like pomegranates (fritware with underglaze-painted design, diam. 36.4 cm, Purchase from the J. H. Wade Fund 1995.17).







# Gordon Parks Was There

**Gordon Parks:  
Photojournalism**  
Through February 27



His quick eye and consummate skill at composition enabled Parks to make touching images of private moments, as witnessed in this untitled photograph of street life in Harlem (gelatin silver print, 27 x 29.5 cm, courtesy of Howard Greenberg Gallery, New York).

**P**hotographer, composer, filmmaker, novelist, and poet, Gordon Parks is one of the 20th century's most important photojournalists and documentary photographers.

His remarkable breadth of personal experience contributed to the extraordinary range of his images. With talent, ambition, and persistence, he took portraits, covered the fashion industry, and documented events and people around the world. His great legacy is photographs dealing with the conditions and social fabric of African Americans.

Born in 1912, Parks was the youngest son in a poor family of 15 children, their father a dirt farmer in rural Fort Scott, Kansas. Self-taught, in 1937 he became seriously interested in photography, responding to the impassioned images of social documentary photographers working for the Farm Security Administration (FSA). Roy Stryker, head of the FSA, employed Parks from 1942 to '43. After working as a correspondent in the Office of War Information during World War II, he continued his

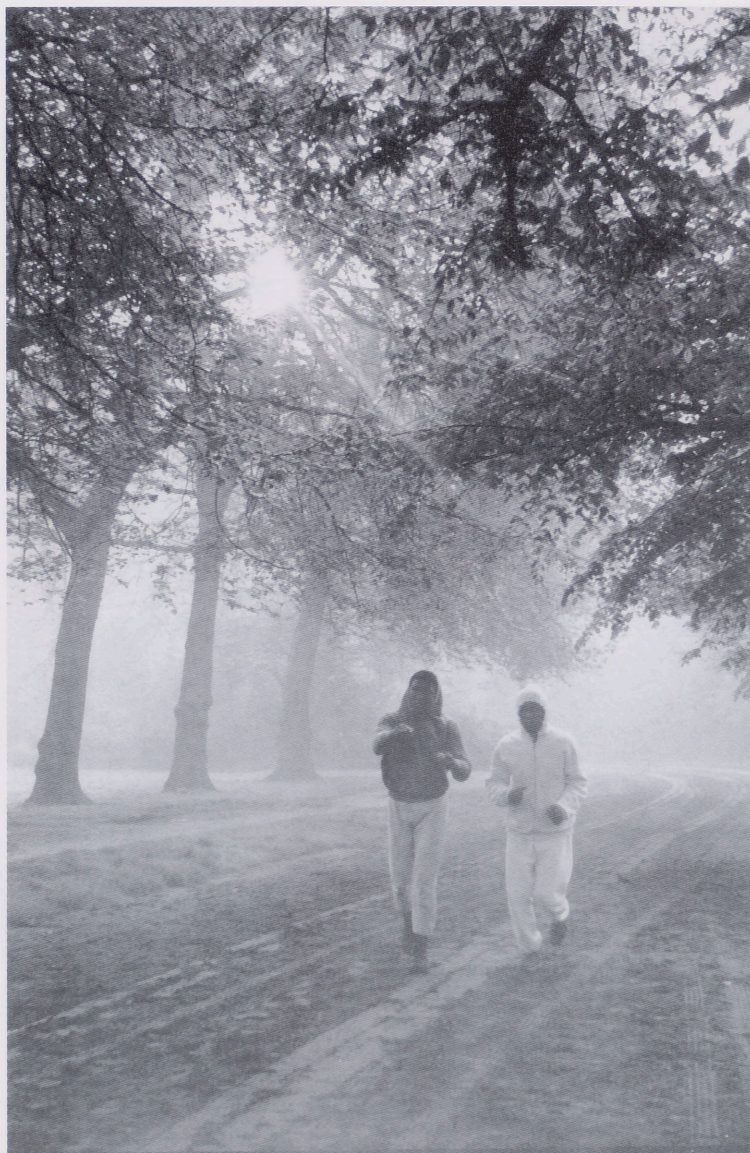
career as a photographer for Stryker at the Standard Oil Company of New Jersey. There he documented the life of small towns and industrial centers across the United States. Simultaneously, Parks periodically shot fashion assignments for *Vogue* and *Glamour* magazines and published his first two books on photography.

He approached *Life* magazine for a job that would utilize his considerable talent as a photojournalist and also enable him to work in fashion. In 1949 he was hired to cover the gang wars in Harlem as well as the upcoming fashion presentations in Paris. He worked at *Life* for two decades, completing more than 300 photography assignments and articles on a variety of subjects.

An impassioned and resourceful photographer, Parks was skilled at gaining his subjects' trust, regardless of their social or economic circumstances, enabling him to record intimate, revealing portraits. Indeed, his portrait portfolio contains a "who's who" of newsmakers, artists, and personali-



In the summer of 1970, Parks visited Muhammad Ali when he was training for his upcoming London fight with Henry Cooper. Parks transformed a scene depicting the necessary physical conditioning into a luminous landscape (gelatin silver print, 33.6 x 22.3 cm, courtesy of Howard Greenberg Gallery, New York).



By gaining access to the 16-year-old leader of the toughest gang in Harlem, Parks had the opportunity to closely observe the lives of the members of the Midtowners. About this experience he wrote, "I had tried to lay the horror of gang war before the nation, hoping that somehow a way could be found to end it" (1948, gelatin silver print, 34.5 x 26.3 cm, courtesy of Howard Greenberg Gallery, New York).



ties from the 1940s into the 1970s. His work for *Life* left an indelible mark on the conscious and visual memory of those who encountered it.

This exhibition of 17 vintage gelatin silver prints concentrates on three iconic series by Parks. In the late 1940s, he photographed in Harlem, capturing a broad swath of the inhabitants of this Manhattan neighborhood, ranging from scenes of casual social encounters and parades to depictions of poverty, violence, and death. In the early 1960s, he became widely recognized for his gripping reportage of the civil rights and Black Muslim movements. Two of his most memorable portrait studies are those of Muhammad Ali and Malcolm X, pivotal figures in American life who gave Parks access to their daily lives. This gifted storyteller combined his technical skills and aesthetic sensibility with his passion to observe and to report, using a camera as a "weapon against poverty and racism."

■ Tom E. Hinson, Curator of Photography





# Picasso's Creative Process

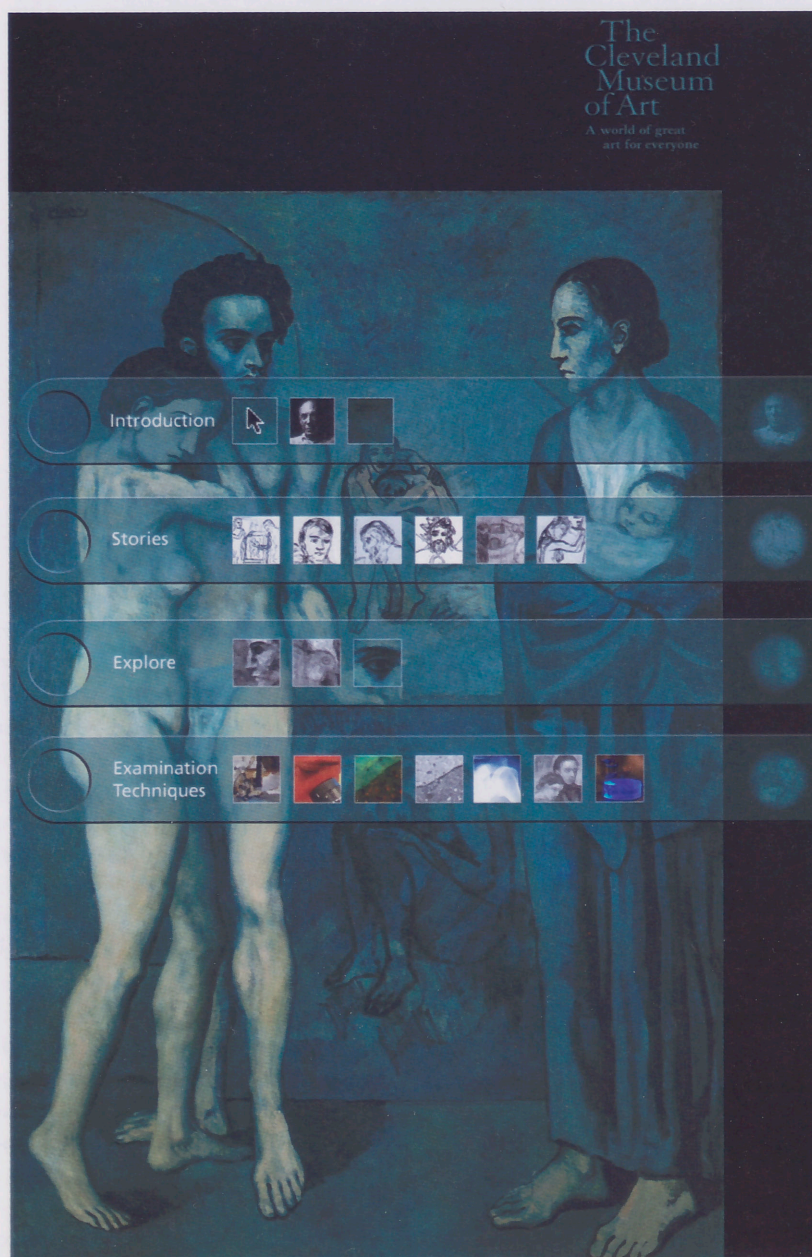
**P**aintings have so much to share. Understanding or connecting with a work often is achieved through private contemplation. Sometimes the museum wall text helps point out qualities or details that the viewer might otherwise miss. But what if there are underlying meanings in a painting that are intensely subtle, or hidden stories that are dramatic and profound? What if years of investigative work have been needed to solve a painting's mysteries (and perhaps create new ones), using evidence unseen by the naked eye? These issues are at the heart of *Exploring Picasso's La Vie*, the Cleveland Museum of Art's interactive multi-media installation developed by the museum's new media department in

collaboration with Conservator of Paintings Marcia Steele and Associate Curator of Modern Paintings William Robinson. The installation brings the discoveries, stories, and meanings of this extraordinary work to life, as part of *Picasso: The Artist's Studio*, on exhibit until January 6.

Picasso's art was a process of invention, destruction, and revision. Nowhere is this more apparent than in *La Vie* (1903), a seminal creation of his Blue Period. "Understanding Picasso's creative process in *La Vie*," says Robinson, "sheds light on the way he worked throughout his life." The artist, however, seldom spoke about how *La Vie* came to take its final form. Little could he imagine that someday the work would speak for itself. In our

Exploring Picasso's *La Vie* was conceived to use the latest technological means to show how the artist worked. It combines curatorial, conservation, and technological intelligence to attain a deeper understanding of the artist's creative process.

*Picasso: The Artist's Studio* was organized by the Cleveland Museum of Art and the Wadsworth Atheneum Museum of Art, Hartford, Connecticut. This exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities. The Cleveland showing is supported by Key.



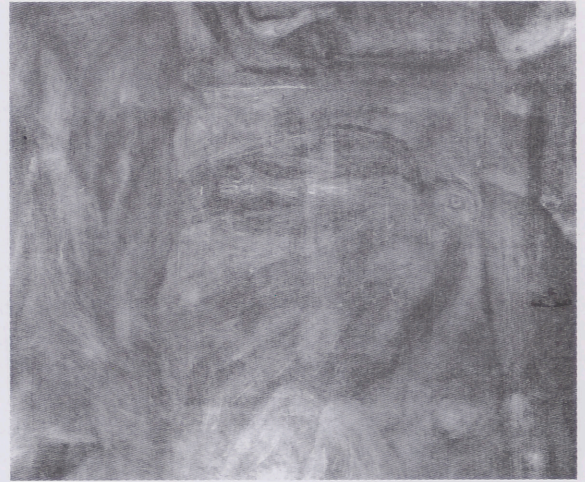


A “magnifying glass” reveals what lies beneath the painting’s surface, as seen through x-ray or infrared photography. Below we see beneath the portrait of

Picasso’s friend Casagemas in the finished painting to the self-portrait with which Picasso began.

A human figure with wings and a bird’s head hovering over a naked woman can be seen under infrared reflectography; these im-

ages are closely related to similar figures in Picasso’s sketchbooks of the period when he was painting *La Vie*.



conservation lab, the canvas would disclose a myriad of earlier images, some of which evolved to become the final painting.

Steele and Robinson spent years analyzing x-ray and infrared photographs of the work. They discovered, among other alterations, that the male figure on the left was originally Picasso himself—not Carlos Casagemas, his late friend who appears in the finished version. A mysterious birdman seen hovering over a naked woman in the x-rays and infrared images is found hidden under the surface paint; farther down, one of Picasso’s most important early works, *Last Moments*, lurks forever beneath *La Vie*. Our scholars have made their discoveries, and now museum visitors can make those same discoveries for themselves.

Imagine moving your own “magnifying glass” over *La Vie* to discover the images beneath the painting’s surface and uncover their meaning. Or learning the stories behind the painting through engaging narrated animations and associated imag-

es—and stopping the narrator midstream so that you can “see for yourself.” Or taking a behind-the-scenes look at x-ray, infrared, and other examination techniques to see how such investigative work is done. “This first-rate interactive experience about one of Picasso’s seminal works demonstrates the museum’s commitment to using advanced and engaging technologies to share the meaning and joy of the artworks we all treasure,” says Director Katharine Lee Reid. “Not only does it show the intellectual vitality that our staff brings to our collection, it also makes the sharing of our knowledge great fun for visitors of all ages.”

■ Holly R. Witche, Manager of New Media Initiatives

■ Leonard Steinbach, Chief Information Officer

At the Paris World’s Fair of 1900 Picasso exhibited *Last Moments*, a death-bed scene on the same canvas he later used for *La Vie*. The multi-media installation shows the bedside lamp and table visible in x-ray photographs; they stand out in the lower right corner.







FILM

## Bop Til You Drop: The Beat Era on Film

Films about young American bohemians of the '40s, '50s, and early '60s. Each program \$6, CMA members \$4.

### Go Moan for Man

Wednesday, January 2, 6:45.

Sunday, January 6, 1:30.

(USA, 1999, color, 16mm, 122 min.) directed by Doug Sharples, with Bill Mabon. The life and literature of Beat writer Jack Kerouac (1922–1969) is explored through reenactments, interviews, documentary footage, and newsreels. Cleveland premiere.

### The Cedar Bar

Wednesday, January 9, 7:00.

(USA, 2001, color/b&w, digital video, 84 min.) directed by Alfred Leslie. Abstract Expressionist painters confront an arrogant art critic at their favorite watering hole in this provocative work. No one under 18 admitted! Cleveland premiere. Preceded at 7:00 by Robert Frank and Alfred Leslie's *Pull My Daisy* (USA, 1958, b&w, 35mm, 30 min.), a Beat-era classic written by Jack Kerouac and featuring Allen Ginsberg, Gregory Corso, and others.

### Pollock

Friday, January 11, 7:00.

(USA, 2000, color, 35mm, 123 min.) directed by Ed Harris, with Harris, Marcia Gay Harden, and Amy Madigan. Loving recreation of the life and times of painter Jackson Pollock. Harden won an Oscar as Pollock's wife, Lee Krasner.

### Shadows

Sunday, January 13, 1:30.

(USA, 1960, b&w, 35mm, 87 min.) directed by John Cassavetes, with Hugh Hurd, Lelia Goldoni, and Ben Carruthers. John Cassavetes' influential directorial debut is an edgy, improvised portrait of interracial young people in late 1950s New York City. Music by Charles Mingus.

### Bucket of Blood

Sunday, January 20, 1:30.

(USA, 1959, b&w, 35mm, 66 min.) directed by Roger Corman, with Dick Miller. Charles Griffith's (*Little Shop of Horrors*) low-budget horror comedy tells of a murderous coffeehouse busboy who impresses the hipsters with his alarmingly realistic "sculptures." Preceded at 1:30 by two cartoons: Friz Freleng's *The Three Little Bops* (1956) and Ernest Pintoff's *The Interview* (1962).

### The Flower Thief

Wednesday, January 23, 7:30.

(USA, 1960, b&w, 16mm, 75 min.) directed by Ron Rice, with Taylor Mead. A childlike innocent roams aimlessly around San Francisco's North Beach. "The purest expression of Beat sensibility in cinema." —P. Adams Sitney. Preceded by two abstract shorts by Stan Brakhage: *Thigh Line Lyre Triangular* (USA, 1961, 9 min.) and *Mothlight* (USA, 1963, 4 min.).

### Hy Hirsh and the Fifties: Jazz and Abstraction in Beat Era Film

Sunday, January 27, 1:30.

(USA, 1949–61, color, 16mm, 82 min.) This look at San Francisco's Beat film scene features six abstract shorts by Hy Hirsh, as well as films by Jordan Belson, Harry Smith, and James and John Whitney. Restored and presented by The IotaCenter.

### The Connection

Wednesday, January 30, 7:00.

(USA, 1961, b&w, 35mm, 103 min.) directed by Shirley Clarke, with William Redfield, Warren Finnerty, and Garry Goodrow. A documentary film a group of junkies in this film version of the famous play. Preceded at 7:00 by William Burroughs and Anthony Balch's 11-min. *Towers Open Fire* (USA, 1963), the only film by the author of *Naked Lunch*.

## Gordon Parks Film, MLK Day Movie

Two features with an African-American focus.

### The Learning Tree

Friday, January 4, 7:00.

(USA, 1969, color, 35mm, 107 min.) directed by Gordon Parks, with Kyle Johnson, Alex Clarke, and Estelle Evans. Gordon Parks's first film, based on his autobiographical novel, is a beautifully photographed account of a young African-American boy growing up in 1920s Kansas. \$6, CMA members and kids 12 & under \$4.

### Say Amen, Somebody!

Monday, January 21, 3:00.

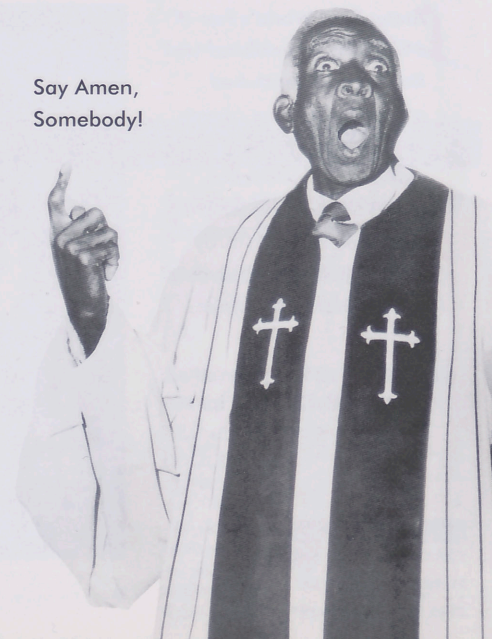
(USA, 1982, color, 35mm, 100 min.) directed by George T. Nierenberg. Rousing, joyous portrait of Thomas A. Dorsey and Willie Mae Ford Smith, the "father" and "mother" of gospel music. Admission free.



Beat filmmaker Hy Hirsh

*Pull My Daisy* is distributed by The Museum of Fine Arts, Houston.

Say Amen, Somebody!







## CLASSES

### Adult Studio Classes

Registration starts December 10.  
Call 216-707-2655 to register.

#### All-day Drawing Workshop

Saturday, January 12, 10:30-4:00.  
Instructor: Sun-Hee Choi. Intensive class, beginners to advanced. Limit 15. \$60, CMA members \$30 (includes materials).

#### Drawing

Eight Wednesdays, January 23-March 13, 1:00-3:30.  
Instructor: Jesse Rhinehart. Work from the collection, live model, and still-lives using pencil, charcoal, conté, and ink. Limit 15. \$125, CMA members \$90 (includes materials).

#### Beginning/Intermediate Watercolor

Eight Thursdays, January 24-March 14, 9:30-12:00.  
Jesse Rhinehart covers elements of watercolor, especially color mixing. Limit 15. \$150, CMA members \$110 (includes paper; participants provide paint, palette, and brushes).

#### Drawing Sculpture

Eight Wednesdays, January 16-March 13, 6:00-8:30.  
Instructor: Susan Gray Bé. Sculpture-inspired drawing. Limit 12. \$120, CMA members \$60 (supplies not included; list provided at registration).

### CWRU Audits

Museum members may audit Case Western Reserve University art history classes for \$75 per class. Spring 2002 classes run Monday, January 14 to Monday, April 29. Call or visit the Ticket Center to sign up, 216-421-7350 (have your membership number ready).

#### Art in the Age of Grandeur

ARTH260 Tuesdays and Thursdays, 10:00-11:15. Prof. Scallen

#### The Art and Architecture of the Inca and Their Predecessors

ARTH340/440 Wednesdays, 2:30-5:00. Prof. Bergh

## PERSONAL FAVORITE

"One of the challenges of viewing many types of African art in a museum setting is it's made to be seen in action," notes Denise Horstman, Associate Director of Communications. The museum's Epa headdress is one such object. "This would be worn at an annual festival, on the head of a very athletic man who over the course of the ceremony would dance and spin and finally leap several feet onto a raised mound. It's 54 inches high and weighs 40 pounds, so you can imagine the effort, and the wear and tear on the sculpture. For each use it would have been freshened up and repainted." Today, nicks and scrapes that remain on the surface stand as evidence of this active use.

"This work belies the myth that African art is anonymous; it was made in about 1925 by Bamgboye, one of the greatest carvers of these kinds of headdresses of the Yoruba people in modern-day Nigeria. Imagine him



starting with this tree-trunk-size piece of wood and working with adze and knife, chips flying everywhere, and somehow achieving these subtle expressions. At the center is the king, surrounded by more than 30 figures portraying life at court. It's highly stylized at the base, while the upper portion is done more naturalistically."

Unfortunately, such works are made of perishable materials, so not much survives from before the 19th century. The headdress was once owned by the actor Vincent Price; it was a partial gift from his former wife, Mary Grant Price.

### Explore Japanese Art

#### Explorations in Japanese Art

Four Saturdays, January 19-February 9, 10:30-12:00.  
Independent scholar Lisa Robertson offers this historical overview highlighting objects in the museum's renowned collection. \$70, CMA members \$50. Register at the Ticket Center, 216-421-7350.

January 19 *Dawn of a Nation*  
January 26 *Poets, Priests, and Politics*

February 2 *Simple Pleasures*  
February 9 *From Medieval Castles to Modern Capital*



Ivy Lane (detail),  
an Edo period  
folding screen by  
Fukae Roshu  
(1954.127)







## Lectures

### Art and Management: What Can We Learn from Each Other?

Wednesday, January 16, 6:30.  
Thomas W. Morris, executive director of the Cleveland Orchestra, and architect David M. Schwarz. CWRU's Weatherhead School of Management and the museum present a series of dialogues between architects and chief execu-



The Cleveland Orchestra performs in the renovated Severance Hall, David Schwartz, design architect.

tives about creative management and innovation in design. Future lectures: Cesar Pelli and Glen Hiner discuss Toledo's Owens Corning corporate headquarters on April 3; Frank O. Gehry and Peter B. Lewis (2002 date TBA). Free; tickets required.

### Jackson Pollock Revisited

Friday, January 25, 7:00.  
Everett Ellin, organizer of a 1964 landmark Jackson Pollock retrospective and former assistant director of the Guggenheim Museum, discusses the work of the late American painter. \$10, CMA members \$7, free to students with ID.

### Abstract Expressionism: The Painters Behind the Prints

Friday, January 18, 7:00.  
Jeffrey Grove, Assistant Curator of Contemporary Art

For event tickets, visit or call the Ticket Center, 216-421-7350 or 1-888-CMA-0033.

## Gallery Talks

1:30 daily and 6:00 Friday evenings. Meet in the main lobby. The 1:30 talk on the first Sunday of each month is sign-language interpreted. Talks with special themes are noted here; other talks are general museum highlights tours.

### The American Scene

Wednesday, January 2, 1:30, Friday the 4th at 6:00, and Sunday the 6th at 1:30. Jean Graves.

### The Stamp of Impulse

Wednesday, January 9, 1:30, Friday the 11th at 6:00, Sunday the 13th at 1:30, and Sunday the 20th at 1:30. Kate Hoffmeyer.

### Animals in Egyptian Art

Wednesday, January 16, 1:30 and Friday the 18th at 6:00. Frank Isphording.

### Gordon Parks Photographs

Monday, January 21, 2:30.

### Who Did Your Hair?

Wednesday, January 23, 1:30 and Wednesday the 30th at 1:30. Debbie Apple-Presser.

### A Harry Potter Tour

Friday, January 25, 6:00 and Sunday the 27th at 1:30. Seema Rao.

## Trideca Society Meeting and Talk

Saturday, January 12, 10:30.  
The annual meeting of the Trideca Society opens with a business meeting at 10:30 to present and vote on new trustees and officers. After the business meeting, Dean Zimmerman will give a talk entitled *Beauty Above, Beneath, and All Around: Cleveland's Euclid Avenue*. Those interested in joining Trideca are invited to attend; membership in the society is on a yearly basis beginning in January. A reception in the Green Room follows.

## Family Workshop on Architecture

### Art and Architecture: Inside and Outside the Museum

Four Saturdays, January 19–February 9, 10:00–11:30 (parent and child age 7–12).

Explore the art and architecture of museums with Sue Kaesgen in this hands-on class. Parents and children sketch, build, and hang art in their own museum models. \$50 for parent and child; \$25 for each additional child in family. Call 216-707-2181 to register. Class size limited.

## Art and Poetry: Silver Apples of the Moon

This year-long celebration of art and poetry, sponsored by the Shaker Heights and Cleveland public libraries, continues with free poetry workshops at area libraries and here at the museum. Participate by submitting your own pairing of poetry and art along with a brief explanatory narrative. Winners included in a video and publication. Deadline: January 31; send to Shaker Heights Public Library, 16500 Van Aken, OH 44120, attn. Margaret Simon (call 216-991-2030 for info).

## Family Express

Free drop-in workshops for the entire family.

### Picasso's Studio

Sunday, January 6, 2:00–4:30.

### Fancy Feet

Sunday, January 20, 3:00–4:30.  
Make and wear home shoes of your own design.

### African-American Folktales

Sunday, January 20, 2:00–3:00.  
Storytelling in the galleries.





## Gala Music Series

Tickets \$20 and \$18; CMA and Musart Society members, senior citizens, and students \$16 and \$14; special student rate at door \$5.

**Andrew Manze, baroque violin with Richard Egarr, harpsichord**

Wednesday, January 23, 7:30.  
*Stylus Phantasticus: The Fantastic Style of Italy from the 17th to the 18th Century.* Andrew Manze is "quietly becoming pre-eminent" (*Gramophone*) among the new generation of musicians specializing in period instruments and has been referred to as "the Grappelli of the baroque" by the BBC. Manze is associate director and concertmaster of the Academy of Ancient Music and records exclusively for Harmonia Mundi USA. In 2000, he won *Gramophone's* award for Best Baroque Instrumental. "Manze himself was a marvel, at times turning a halting ornamentation into exalted speech...at others using his bow virtually as a paintbrush.... Blinding virtuosity" —*The New York Times*. Preconcert lecture at 6:30 by Ross Duffin.

**Ewa Podleś, contralto with Ania Marchwinska, piano**

Wednesday, January 30, 7:30.  
Beyond a distinctive voice of staggering range, agility, and amplitude, Polish contralto Ewa Podleś sings with profound emotional commitment and a *lieder* singer's sensitivity to text. Her stunning sound has garnered numerous recording awards, including the Grand Prix de L'Académie Française du Disque and the Preis der Deutschen schallplattenkritik. Music by Rossini (excerpts from *Giovanna d'Arco*), Rachmaninoff, Chopin, and others. Preconcert lecture at 6:30 by Rebecca Fischer.

Martin Luther King Jr. Day events made possible in part through the FUND endowment.



Ewa Podleś

M.L.K. DAY, JANUARY 21

**Celebrate Martin Luther King Jr. Day**

Monday, January 21, 10:00–5:00.  
All events are free.

**African Folktales** Storytelling by Anita Peebles at 11:00 and 1:00.

**Master of the Blues: Robert Lockwood Jr.** 1:00–1:45.

The two-time Grammy nominee is a living legend, one of the last surviving roots bluesmen. Join him and bassist Gene Schwartz, his collaborator of 20 years, for a blues concert. "Delves into jazz harmonies without losing the visceral emotionality of basic blues" —*The New York Times*

**Art Crew Meet Horus** and the Bosch Cow strolling the museum from 12:00 to 3:00.

**Hands-on Workshop** in the garden court 1:30–4:00.



**The Greater Cleveland Choral Chapter** 2:00–2:45.

Cleveland's premiere gospel choir, 50-strong, is back, led by musical director Richard Smith. "Powerful and joyous. The moment the ensemble's singers opened their mouths chills ran up the spine"

—*The Plain Dealer*

**The Art of Gordon Parks**  
Gallery talk at 2:30.

**Say Amen, Somebody!** Film at 3:00 (see page 10).

## Musart Matinees

**Concorditas**

Sunday, January 13, 2:30.

*Lisa Rainsong*, soprano, *Benjamin Taylor*, tenor, and *Michael McKay*, baritone sing works by Dunstable, Power, Binchois, Du Fay, and the "conenzince angloise."

**Dedication of the Clifford K. Kern Memorial Fortepiano by Broadwood: David Breitman**

Sunday, January 20, 2:30.

The Oberlin professor dedicates our latest keyboard acquisition with works by Haydn, Dussek, Field, Chopin, and Mendelssohn.

**Judith Overcash-Rubin, soprano, with Vivian Montgomery, Broadwood fortepiano**

Sunday, February 3, 2:30.

Works by Mendelssohn, Beethoven, Field, and others.

**Curator's Organ Recitals**

Sundays, January 6 and 27, 2:30.

Karel Paukert.

## VIVA! Concert

**Baaba Maal: Music of Senegal**  
Friday, January 18, 7:30.

A sense of mystery permeates the all-acoustic music of superstar Baaba Maal. His music melds ancient musical tradition, keen intellect, and contemporary musical influences in invigorating stage performances. His ensemble, led by the great Mansour Seck, accompanies him on this first-ever all-acoustic tour of North America. Cleveland debut. "One of Africa's greatest singers. His voice is exuberant" —*The New York Times*. \$27, \$23, CMA members \$23, \$20.



Baaba Maal



## Get Involved with Affiliate Groups

Affiliate groups offer special opportunities for museum members, connoisseurs, and novices alike. You must maintain a current CMA membership, and each group also collects its own annual dues.

### Young Friends

Allows 200+ 20- to 40-somethings to focus on a deeper understanding of art and forge friendships in meetings, social events, and volunteerism. 216-707-2744.

### Contemporary Art Society

Offers lectures, tours, and trips while helping to enrich the museum's collection of contemporary art. 216-707-2403.

### Friends of Photography

Cultivates knowledge of photography, promotes private collecting, and generates acquisition funds for the museum. 216-707-2405.

### Legacy Society

Honors members who provide for CMA via planned giving endowments. 216-707-2585.

### Musart Society

Supports the great tradition of music at the museum; underwrites the free Musart Series and supports the Gala Music Series. Members receive ticket discounts. 216-707-2282.

### Painting and Drawing Society

Promotes knowledge about and collection of European and American paintings and drawings, from old masters to 1945. 216-707-2420.

### Print Club of Cleveland

Supports the prints department, educates about printmaking and collecting, and sponsors the annual Fine Print Fair. Membership limited to 250. 216-707-2241.

### Textile Art Alliance

Supports the department of textiles and offers lectures, workshops, and exhibitions. 216-707-2256.

### Trideca Society

Dedicated to three-dimensional decorative arts and architecture from the 19th century to the present. 216-707-2413.

### Volunteer Corps

Make a real difference in the museum's dynamic activities: opportunities match your talents and interests in ongoing efforts or occasional projects. 216-707-2593.

## Orientation & Parking

Are you a (relatively) new member? Then don't miss a moment of the **New Members Orientation** on February 13, 6:30-8:30. Meet staff members, learn about a special piece of art with a docent, ask questions, talk back, have fun. Space is limited to 40! Reservations are a must by calling 216-707-2268 or 1-888-269-7824, ext. 2268.

Please note also that **Free Parking for Senior Citizens and Disabled Visitors** returns to Thursdays this month.

## Henry Adams' Paul Travis Exhibition

See *Paul Travis (1891-1975): A Retrospective* through February 16 at the Beck Center in Lakewood. A longtime faculty member at the Cleveland Institute of Art and participant in 30 consecutive CMA May Shows, Travis produced a remarkable legacy over 50 years of creative output. The Cleveland Artists Foundation presents a retrospective exhibition, curated by the CMA's Henry Adams, with more than 60 paintings, drawings, prints, and watercolors. The accompanying catalogue stands as the only comprehensive reference. Call 440-333-8632 for more information.

## Plan Your Retirement

What does charitable giving have to do with retirement planning? A lot, if you consider the benefits of a deferred charitable gift annuity (DCGA) with the Cleveland Museum of Art.

You can create an annuity with a minimum of \$10,000 with either cash or stock. You can establish any number of DCGAs for others as well as yourself. Many people establish a DCGA to supplement their retirement program or to benefit their loved ones.

When your payments begin, they will be fixed and backed 100% by the Cleveland Museum of Art's own assets, and part of the payments you receive from your annuity will be tax-free. If you have a larger estate, your DCGA could save major estate taxes.

And, of course, when you plan for your retirement through a deferred charitable gift annuity, you also provide future resources to the museum. We always urge our friends to consult with their own qualified advisor before making a final decision to proceed with any planned gift. To learn more about our gift annuity program, contact Karen L. Jackson, Esq., Associate Director of Planned Giving, at 216-707-2585.

### MUSEUM STORES JANUARY SPECIAL



### 25% off Water Lily Bowls

Our interpretation of the soft florals featured in Monet's timeless painting *Water Lilies*. A blooming gift such as these Water Lily Bowls is a reminder that the warmth of spring is not so far away. Hand blown exclusively for the Cleveland Museum of Art. Visit our new online store at [www.clevelandart.org](http://www.clevelandart.org).

Large Pink or Yellow Bowl Regularly \$60, members special **\$48.75**  
Small Pink or Yellow Bowl Regularly \$40, members special **\$30**





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Manze and Egarr

- T Tickets required 216-421-7350
- ✓ Sign-language interpreter
- \$ Admission charge
- R Reservation required

Curatorial consultation for members is offered the first Thursday of each month; call for an appointment.

**Ohio Arts Council**  
A STATE AGENCY  
THAT SUPPORTS PUBLIC  
PROGRAMS IN THE ARTS

**1 Tuesday**  
**Museum Closed**  
Happy New Year!

**2 Wednesday**  
**Gallery Talk** 1:30  
*The American Scene*  
**Film** 6:45 *Go Moan for Man* \$

**3 Thursday**  
**Highlights Tour**  
1:30

**4 Friday**  
**Highlights Tour**  
1:30  
**Gallery Talk** 6:00  
*The American Scene*  
**Film** 7:00 *The Learning Tree* \$

**5 Saturday**  
**Highlights Tour**  
1:30

**6 Sunday**  
**Gallery Talk** 1:30  
*The American Scene* ✓  
**Film** 1:30 *Go Moan for Man* \$  
**Family Express**  
2:00-4:30 *Picasso's Studio*  
**Curator's Organ Recital** 2:30 Karel Paukert plays Messiaen's *La Nativité du Seigneur*

**8 Tuesday**  
**Highlights Tour**  
1:30

**9 Wednesday**  
**Gallery Talk** 1:30  
*The Stamp of Impulse: Abstract Expressionist Prints*  
**Film** 7:00 *The Cedar Bar* \$

**10 Thursday**  
**Highlights Tour**  
1:30

**11 Friday**  
**Highlights Tour**  
1:30  
**Gallery Talk** 6:00  
*The Stamp of Impulse: Abstract Expressionist Prints*  
**Film** 7:00 *Pollock* \$

**12 Saturday**  
**All-day Drawing Workshop** 10:30-4:00 \$ R  
**Highlights Tour**  
1:30

**13 Sunday**  
**Gallery Talk** 1:30  
*The Stamp of Impulse: Abstract Expressionist Prints*  
**Film** 1:30 *Shadows* \$  
**Concert** 2:30 *Concorditas. Inner Garden Court*

**15 Tuesday**  
**Highlights Tour**  
1:30

**16 Wednesday**  
**Gallery Talk** 1:30  
*Animals in Egyptian Art*  
**Studio Class Begins** 6:00-8:30 *Drawing Sculpture* \$ R  
**Lecture** 6:30 David Schwartz and Thomas Morris T

**17 Thursday**  
**Highlights Tour**  
1:30

**18 Friday**  
**Highlights Tour**  
1:30  
**Gallery Talk** 6:00  
*Animals in Egyptian Art*  
**Curatorial Lecture** 7:00 *Abstract Expressionism: The Painters Behind the Prints*  
**VIVA! Performance** 7:30 Baaba Maal: *Musique de Senegal* \$

**19 Saturday**  
**Art Class Begins** 10:30 *Explorations in Japanese Art* \$ R  
**Family Workshop Begins** 10:30  
*Art and Architecture* \$ R  
**Highlights Tour**  
1:30

**20 Sunday**  
**Gallery Talk** 1:30  
*The Stamp of Impulse: Abstract Expressionist Prints*  
**Film** 1:30 *Bucket of Blood* \$  
**Storytelling** 2:00-3:00 *African-American Folktales*  
**Fortepiano Dedication Recital** 2:30 David Breitman, fortepiano  
**Family Express** 3:00-4:30 *Fancy Feet*

**21 Monday**  
**Open for Martin Luther King Jr. Day**  
**Storytelling** 11:00 and 1:00 *African Folktales*  
**Concert** 1:00-1:45 *Master of the Blues: Robert Lockwood Jr.*  
**Hands-on Workshop** 1:30-4:00  
**Gospel Concert** 2:00-2:45 *The Greater Cleveland Choral Chapter*  
**Gallery Talk** 2:30 *The Art of Gordon Parks*  
**Film** 3:00 *Say Amen, Somebody!*

**22 Tuesday**  
**Highlights Tour**  
1:30

**23 Wednesday**  
**Studio Class Begins** 1:00-3:30 *Drawing* \$ R  
**Gallery Talk** 1:30  
*Who Did Your Hair?*  
**Preconcert Lecture** 6:30 Ross Duffin  
**Film** 7:30 *The Flower Thief* \$  
**Gala Music Concert** 7:30 Andrew Manze, baroque violin with Richard Egarr, harpsichord \$

**24 Thursday**  
**Studio Class Begins** 9:30-12:00 *Beginning/Intermediate Watercolor* \$ R  
**Highlights Tour**  
1:30

**25 Friday**  
**Highlights Tour**  
1:30  
**Gallery Talk** 6:00  
*A Harry Potter Tour of the Museum*  
**Guest Lecture** 7:00 Jackson Pollock Revisited \$

**26 Saturday**  
**Highlights Tour**  
1:30

**27 Sunday**  
**Gallery Talk** 1:30  
*A Harry Potter Tour of the Museum*  
**Film** 1:30 *Hy Hirsh and the Fifties: Jazz and Abstraction in Beat Era Film* \$  
**Curator's Organ Recital** 2:30 Karel Paukert. Works by Bach, Frank, and Montague

**29 Tuesday**  
**Highlights Tour**  
1:30

**30 Wednesday**  
**Gallery Talk** 1:30  
*Who Did Your Hair?*  
**Preconcert Lecture** 6:30 Rebecca Fischer  
**Film** 7:00 *The Connection* \$  
**Gala Music Concert** 7:30 Ewa Podles, contralto \$

**31 Thursday**  
**Highlights Tour**  
1:30



Pollock



# The Cleveland Museum of Art

A world of great art for everyone

In University Circle  
11150 East Blvd.  
Cleveland, Ohio  
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## Admission to the museum is free

POSTMASTER: Send address changes to *The Cleveland Museum of Art Members Magazine* at the Cleveland Museum of Art, Cleveland, Ohio 44106. Subscription included in membership fee. Periodicals postage paid at Cleveland, Ohio

**Administrative Telephones**  
216-421-7340  
1-888-269-7829  
TDD: 216-421-0018

**Web Site**  
[www.clevelandart.org](http://www.clevelandart.org)

**Ticket Center**  
216-421-7350 or 1-888-CMA-0033 (closes at 8:00 on Wednesday and Friday). \$1 fee/ticket for phone orders (\$2 nonmembers)

**Membership**  
216-707-2268

**Museum Stores**  
Museum  
216-707-2333  
Beachwood  
216-831-4840  
Hopkins Airport  
216-267-7155

**Parking**  
Parking deck: \$5 flat rate. Surface lot: 90¢ per half-hour to \$7 maximum. Both lots \$3 after 5:00. Free for senior citizens and disabled permit holders on Thursdays.

**Sight & Sound**  
Audio guide of the collection. Free.

**General Hours**  
Tuesday, Thursday, Saturday, Sunday 10:00-5:00  
Wednesday, Friday 10:00-9:00  
Closed Mondays (some holidays excepted), July 4, Thanksgiving, December 25, and January 1

**Still Lifes Café**  
Closes one hour before museum.  
Oasis Restaurant: Sunday brunch 11:00-2:30; reservations recommended; call 216-229-6216

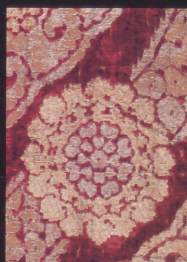
**Ingalls Library Hours**  
Tuesday-Saturday 10:00-5:00,  
Wednesday until 9:00. Slide library by appointment (216-707-2545)

**Print Study Room Hours**  
By appointment only (216-707-2242)  
Tuesday-Friday 10:00-11:30 and 1:30-4:45

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